



# 11

the KUROSAKI **corpse** delivery service

# 黒鷲死体宅配便

**eiji otsuka** 大塚英志 **housui yamazaki** 山崎峰水

STAFF A



**Psychic**

【イタコ】死体との対話

STAFF B



**Dowsing**

【ダウジング】死体の捜索

STAFF C



**Hacking**

【ハッキング】情報の収集

**YOUR BODY IS THEIR BUSINESS!**



# 黒鷲死体宅配便

the KUROSAKI corpse delivery service



story

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I'm headed for the  
Kadokawa Girls Acade  
find a student

stab



|||

Sending

|| ➡

110

NEWS

- Latest Headlines
- Today's News
- Business News
- Tabloid News
- More News
- Sports News
- Entertainment News
- Science News
- Health News
- Traffic News

WORLD AFFAIRS

**(MURDER) ANNOUNCEMENT!!**  
Name: Anonymous 2008/10/20 15:25:38  
I'm headed for the Kadokawa Girls  
Academy to find a student to stab.  
If you think you can stop me, you're  
welcome to try!!

Name: Anonymous 2008/10/20 15:27:09  
Looks like a troll is loose. Call the cops  
to pick him up!



1st delivery  
何かたりない  
something missing





私立

華戸川女学院

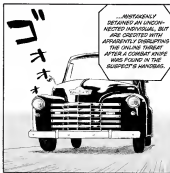
KADOKAWA GIRLS ACADEMY











...MISTAKENLY  
DETAINED AN UNCON-  
NECTED INDIVIDUAL, BUT  
ARE CREDITED WITH  
APPARENTLY DISRUPTING  
THE ONLINE THREAT  
AFTER A COMBAT KNIFE  
WAS FOUND IN THE  
SUSPECT'S HANDS.



SECURITY  
REMAINS TIGHT  
AROUND THE  
KADOKAWA GIRLS  
ACADEMY AND  
ANYONE WITH  
INFORMATION  
ABOUT THE  
WOMAN IS  
ASKED TO...



SURE YOU  
GUYS STILL  
WANT TO GO  
THERE...?







私立 華戸川女学院

KADOKAWA GIRLS ACADEMY







I DON'T GET IT.  
KADOKAWA'S  
HIGH CLASS!  
EVEN THE  
CHILDREN OF THE  
IMPERIAL FAMILY  
GO HERE!

Good  
day!

Good  
day!



...HOW THE  
HELL DOES A  
STITCHED-  
TOGETHER OLD  
FART LIKE  
GASHYAMA HAVE  
FULL WITH A  
SACRED SIN LIKE  
THIS?



...Yeah, I don't  
know. It's a big  
one up to  
them...

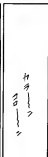
AND EVEN AT  
THIS SCHOOL,  
THERE ARE  
SOME  
PROBLEM  
KIDS.

WELL, IN  
ANSWER TO  
YOUR QUESTION,  
MR. NUMATA,  
DETECTIVE  
GASHYAMA WAS  
VERY HELPFUL  
WHEN HE WAS  
IN THE JUVENILE  
DIVISION.



















HEY,  
HOW'D  
IT GO?

YEAH,  
SERIOUSLY.

I'M  
BEAT...



ARE YOU  
SURE THESE  
KIDS ARE STILL  
YOUR SUCCESSION  
MATE?  
THEY'RE YOUR  
EXCEPTIONARY  
SUCCESSORS

THE FOUNDER  
GENERATION  
SUGGESTS A BIT OF  
HOPE FOR YOUR  
CARRIAGES. EVERY  
TIME YATA SAYS  
SOMETHING BRING  
THEY SPOT HIS  
ERROR BEFORE  
HE DOES.



ON THE OTHER  
HAND, HOW NICE  
YOU HAVE IT....JUST  
WALKING AROUND  
AND GETTING PAID  
FOR IT, NIIMATA.



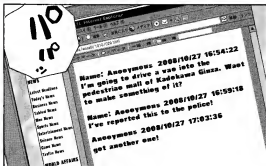
NOT ONLY ARE THEY  
ALL FROM RICH  
FAMILIES, THEY'RE  
SUPER SMART, TOO.  
I CAN BARELY KEEP  
UP WITH THEM.  
I mean, I know  
our college's not  
the best, but...

ahh THE  
SAME  
THING  
HAPPENED  
TO ME.















# 2nd delivery

ここは故郷(ふるさと)

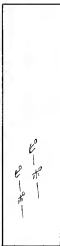
this is my hometown













COME ON..  
LET'S GO  
HOME.



WHAT'S  
THE  
MATTER?



WHAT?  
YOU SAID  
YOU  
LIKED IT.

IS THAT  
DINNER?  
THE MINCED  
PORK FROM  
KAWANO-YA  
AGAIN?

I STOOD  
IN LINE  
FOR THIS,  
YOU  
KNOW...



IT'S  
NOTHING...



WELL, ALL  
RIGHT.  
I'LL EAT  
IT.

WELL,  
NOW, YOU  
CAN'T  
HAVE  
ANY.

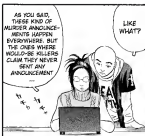
OH,  
COME  
ON,  
UNCLE!





















DO YOU  
REALLY WANT  
A MURDERER  
IN YOUR  
HOUSE...?



YOU'RE GOING  
TO NEED A  
SPONSOR TO  
STAY WITH WHEN  
YOU GET OUT...  
AND A  
PROBATION  
OFFICER. I'D  
LIKE TO TAKE UP  
YOUR CASE.



AND  
BESIDES,  
YOU DIDN'T  
DO IT.

I'M NOT  
SCARED OF  
MURDERERS.



I USED TO BE A  
COP...THEY LET  
ME LOOK OVER  
YOUR FILES. I  
DIDN'T FIND THEM  
AS CONVINCING  
AS THE  
PROSECUTOR DID.

CALL IT A  
HUNCH.

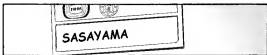


















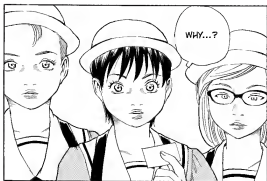
3rd Delivery  
みにくいあひるの子

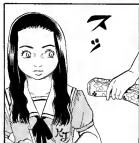
ugly duckling





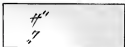


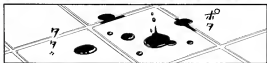
























WOW...



IF YOU JUST TELL US, I'M SURE WE CAN CLEAR EVERYTHING UP.

NOW, WHAT HAPPENED TO THAT KNIFE...?

NO  
NO



**NOTHING!**

YES...?



You're  
frightening  
the young  
people  
...

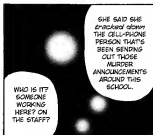
EASY  
THERE,  
VICE  
PRINCIPAL  
...



YOU  
BROUGHT A  
WEAPON TO  
SCHOOL, AND  
I WANT TO  
KNOW  
WHERE IT  
IS!

CUT THE  
CRAP,  
LITTLE  
MISSY!









THERE  
THEY  
ARE.



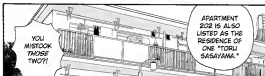
HERE,  
HUH?

SHE LIVES IN  
APARTMENT  
202 OF THAT  
BUILDING.



HEY.













THE POWER TO  
CONCEAL THE  
THINGS SHE  
CARRIES AROUND  
WITH HER...



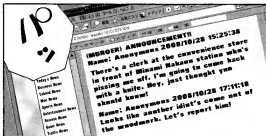
SHE CALLS  
THEM THE  
RATS ON  
THEIR  
SHOULDERS.

SHE SAYS  
THEY TURN  
AROUND  
AND LOOK  
AT HER...



...AND TO  
REVEAL THE  
THINGS  
CARRIED  
AROUND BY  
EVERYONE  
ELSE.











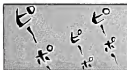


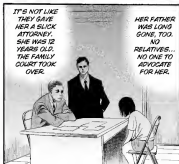
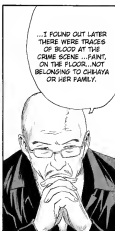


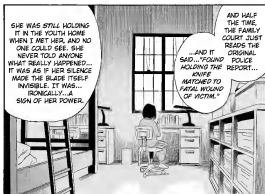
NOT THAT  
ANYONE  
WOULD  
BELIEVE  
THAT...THE  
WAY THEY  
FOUND  
HER...











SHE WAS STILL HOLDING  
IT IN THE YOUTH HOME  
WHEN I MET HER, AND NO  
ONE COULD SEE. SHE  
NEVER TOLD ANYONE  
WHAT REALLY HAPPENED...  
IT WAS AS IF HER SILENCE  
MADE THE BLADE ITSELF  
INVISIBLE. IT WAS...  
IRONICALLY...A  
SIGN OF HER POWER.

...AND IT  
SAID... "FOUND  
HOLDING THE  
KNIFE  
MATCHED TO  
FATAL WOUND  
OF VICTIM."

AND HALF  
THE TIME,  
THE FAMILY  
COURT JUST  
READS THE  
ORIGINAL  
POLICE  
REPORT...



WHY DO YOU  
THINK JAPAN HAS  
SUCH A HIGH  
CONVICTION RATE?  
IT'S SURE AS HELL  
ISN'T BECAUSE  
THEY'RE ALL  
GUILTY.



BUT THIS  
ISN'T RIGHT!  
THIS IS A  
TOTAL--



YOU THINK  
A CHILD IS  
STRONGER  
THAN A  
NARRA-  
TIVE?

WHY  
WOULDN'T  
SHE TRY TO  
MAKE THEM  
LISTEN? WHY  
STAY QUIET?











I DON'T  
KNOW WHAT  
YOU'RE  
TALKING  
ABOUT! LET  
ME GO!

YOUR REAL  
NAME IS MEI  
SATSUKI,  
ISN'T IT? AM  
I RIGHT?



LET GO  
OF ME!  
I'LL  
SCREAM!

WAIT! I  
JUST  
WANT TO  
TALK,  
OKAY?



THE KNIFE, I  
MEAN. THE  
ONE YOU  
HAVE IN YOUR  
POCKET.



WH-  
WHAT?



IF YOU'RE  
REALLY NOT  
HER, THEN I  
GUESS IT'S  
NOT THAT  
SPECIAL.



THIS KNIFE,  
HOWEVER,  
WILL.

I ALREADY KNOW  
EVERYTHING,  
OKAY? I COULD  
JUST LEAK IT OVER  
THE NET...BUT THAT  
WO'NT MAKE ME  
ANY MONEY.



TH-THIS  
IS...

+



THERE'S SOMEONE  
AT THE ACADEMY  
WHO WANTS  
YOU EXPELLED...  
WANTS THAT NEW  
LIFE OF YOURS  
TO BE FAR,  
FAR AWAY.



I'M GOING  
TO CALL THE  
POLICE! TELL THEM  
THERE'S A  
STRANGE  
MAN  
AFTER--



SO  
WHAT IF  
I DID?

YOU'RE THE  
ONE WHO  
GOT THE  
OTHER  
STUDENTS  
AGAINST  
ME...!



I DON'T  
THINK SO,  
NEI. AND DO  
YOU REALLY  
THINK THEY  
WANT TO  
HELP YOU?

3A  
RITA



HAND IT  
OVER!  
UNLESS  
YOU NEED  
IT TO KILL  
SOMEONE  
EL--

Rolling



...



YOU TOOK A  
LIFE, AND NOW  
YOU THINK YOU  
DESERVE A NEW  
ONE? YOU  
SHOULD HAVE  
BEEN PUT DOWN,  
YOU LITTLE  
FUCKING  
MONSTER!



WH-WHO  
THE HELL  
ARE  
YOU...?



YES, WE  
FOUND HER.  
BY THE  
FOUNTAIN IN  
THE PARK...

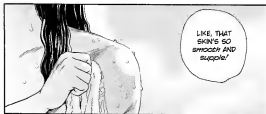
Just  
kidding..

I APPEAR IN  
A FLASH AND  
I STRIKE EVIL  
FAST! I'M  
ROLLING  
SOBAT  
MANY









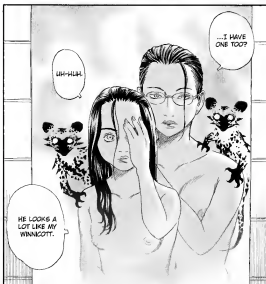




I CAN SEE  
THEM WHEN  
I DO THIS.



OH, NO.  
EVERYONE  
HAS ONE  
ON THEIR  
SHOULDER.



UH-HUH

...I HAVE  
ONE TOO?

HE LOOKS A  
LOT LIKE MY  
WINNICOTT.



WE'RE THE KUROGASHI CORPSE DELIVERY SERVICE.

THE NEXT TIME...TELL US, TOO.



KUROGASHI...?



IT'S OUR COMPANY. NUMATA, YATA AND KEREELIS, MAKINO... KARATSU, WHOM YOU SAW EARLIER. WE ALL WORK TOGETHER.



BUT ON SOME PEOPLE THE RATS GROW REALLY BIG...

...AND THEN THEY LOOK AT ME WHEN I GO BY.

THEY TURN... AND THEY WHISPER... AND THEY TELL ME WHOM THE PERSON WANTS TO KILL.





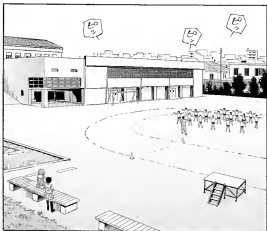




5th delivery  
むかしは一日中

in the past, it was all day long







WHY IS IT THAT  
I GET INJURED  
AND SHE  
DOESN'T GET  
EXPELLED?

SHE'S THAT  
KILLER, ISN'T  
SHE? SHE  
SLASHED ME  
WITH HER  
BOX CUTTER!



HMPH.



I'M COLD,  
SO I'M  
GETTING MY  
CARDIGAN.



And oh  
you need  
all those  
bandages!

BUT THE TEACHER  
SAID YOU SWiped  
HER KNIFE, AND  
THEN YOU CUT  
YOURSELF WHEN  
YOU FELL DOWN...



WHERE  
ARE YOU  
GOING?

OH,  
BE  
QUIET!







IF YOU'RE  
LOOKING  
FOR YOUR  
KNIFE, THE  
PRINCIPAL  
TOOK IT.

WHY  
WOULD  
HE DO  
THAT...?



IT WAS  
THE  
PRINCIPAL.



THE BOX  
CUTTER IS  
GONE...!



SOONER  
OR LATER,  
YOU'RE  
GOING TO  
BE--

WHO KNOWS?  
BUT A LOT OF  
PEOPLE ARE  
INTERESTED  
NOW IN YOUR  
PRECIOUS  
LITTLE  
SOUVENIR.

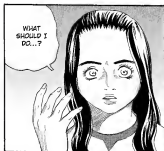


DID  
EVERYONE  
SEE HER  
HEY! I'M  
TELLING  
THE  
TEACHER  
ON YOU!





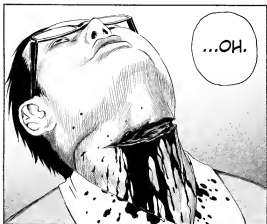






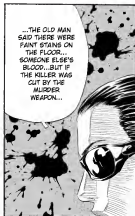












...THE OLD MAN  
SAID THERE WERE  
FAINT STAINS ON  
THE FLOOR...  
SOMEONE ELSE'S  
BLOOD...BUT IF  
THE KILLER WAS  
OUT BY THE  
MURDER  
WEAPON...



WAIT A  
SECOND,  
BUDDY.  
HE KILLED  
CHIRAYA'S  
MOTHER? YOU  
MEAN, TWO  
YEARS AGO?



...I TALK  
WITH THE  
DEAD...I  
CAN'T READ  
THEIR MINDS.

WE DON'T  
KNOW IF  
HE'S  
TELLING  
THE  
TRUTH...



HEY...

DID YOU  
SAY  
800,000?



OF  
COURSE,  
WE  
REQUIRE A  
BIT OF A  
FEE...

WELL, WHEREAS  
MOST PEOPLE  
WOULD HAVE  
FREAKED OUT BY  
NOW, THIS IS  
YOUR LUCKY DAY,  
PAL...FOR WE  
ARE INDEED THE  
KUROBAGH  
CORPSE DELIVERY  
SERVICE.



I WAS SUPPOSED  
TO GET L.P.A. AND...  
150,000.0 FOR...  
THAT ARTICLE  
CAIN YOU SEND  
IT IN F.O.R. ME?

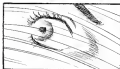


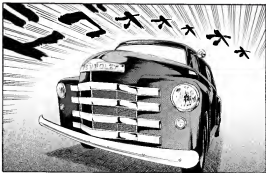
















6th delivery

思い出を作ろう

let's make some memories











I'M HOME!



MOM, THEY DIDN'T HAVE THE BRAND YOU WANTED. IS THIS ONE OKAY...?



...WHAT ARE YOU DOING ON THE FLOOR...?

MOM...?

DO YOU EVEN REMEMBER WHAT YOU HAD BOUGHT AT THE STORE? OF COURSE YOU DO. THE NEWSPAPERS ALL SAID IT WAS BLEACH. BLEACH! WELL, IT WAS JUST DETERGENT, BUT BLEACH SOUNDED SO MUCH BETTER FOR WHAT HAPPENED... DIDN'T IT?





























WOULD YOU IDIOTS  
SAVE WOOLY  
CLASS IS IN  
SESSION!



**CORPSES!**  
**THIS SCHOOL**  
**IS FULL OF**  
**DEAD**  
**PEOPLE,**  
**KARATSU!**

WHAT?!



NO TIME TO  
EXPLAIN!  
WHERE'S  
CHIHAYA?

MAKINO!



WHAT?!



THEN  
WHERE'S THE  
PRINCIPAL?  
WE'VE GOT  
TO FIND HIM!  
HE JUST  
KILLED  
SOMEBODY!

LIKE,  
WHAT'S  
GOING  
ON?!

SHE WAS  
CALLED TO  
THE STAFF  
LOUNGE  
EARLIER...



...OR  
WHETHER HE  
WANTS TO KILL  
HER, EITHER  
WAY, WE'VE  
GOT TO FIND  
THEM BOTH,  
AND QUICK.

WE DON'T  
KNOW IF  
HE'S  
TRYING TO  
PROTECT  
CHIMAYA...



THAT REPORTER  
WHO'D BEEN  
STALKING  
CHIMAYA...? HE  
WENT TO HIS  
APARTMENT  
AND CUT HIS  
THROAT.



...IS FIND  
THE  
BODIES.



IT  
CAN'T  
BE!

YOU THINK  
THE *body*  
YOU'RE  
SENSING  
IS...



RIGHT NOW,  
ALL WE CAN  
DO TO FIND  
CHIMAYA...



IT MIGHT  
BE HER...IT  
MIGHT BE  
BOTH OF  
THEM.

WE DON'T  
KNOW  
WHO'S  
DEAD IN  
HERE.



**DIDN'T YOU  
EVER ONCE  
THINK OF MY  
FEELINGS?!**

**DIDN'T  
YOU  
EVER  
THINK  
OF  
ME?**

THE MOST TRYING  
THING FOR ME IS  
SEEING HOW  
YOUR FACES  
HAVE CHANGED.  
WHATEVER  
HAPPENED TO THE  
INNOCENT SMILES  
THAT I  
REMEMBER?

YES, THE  
OLD SKILLS.  
MEI-CHAN,  
I'VE BEEN A  
TEACHER  
FOR MANY,  
MANY  
YEARS  
NOW.



YOU  
DOUBT  
YOUR  
FUTURE...

YOU  
SLANDER  
EACH  
OTHER  
ONLINE.  
YOU BULLY  
EACH  
OTHER.

YOU'RE NOT  
INNOCENT.  
YOU'RE  
AFRAID OF  
EVERYTHING  
NOW.

...BY THE TIME  
YOU GROW  
UP...YOU'RE  
ALL WORN  
AWAY.







THAT'S  
WHY  
YOU---



SHE  
COULDN'T  
JUST LET ME  
HAVE YOUR  
SISTER!  
SHE WAS  
SUSPICIOUS  
OF ME! UN-  
TRUSTING!

NONE OF  
YOU DO!  
NONE OF  
YOU EVER  
DID! YOUR  
MOTHER  
WAS THE  
SAME WAY,  
ME!!



WITH THIS!  
WITH YOUR  
KNIFE!



PRETTY SOON,  
THEY'LL ALL LOOK  
LIKE YOU, WON'T  
THEY? HARD, MEAN  
LITTLE FACES,  
ALL AROUND  
ME... EVERY DAY!

I NEVER  
LIKED YOUR  
FACE, MISS  
SATSUMI! AT  
LEAST YOUR  
SISTER  
COULD  
SMILE!



...I'M  
NOT  
SCARED  
OF MUR-  
DERERS.



WELL, I'LL  
GET A SMILE  
OUT OF YOU  
EVEN IF I  
HAVE TO  
CARVE  
ONE!







I'VE  
GOT A  
READING!

THE BODIES  
ARE BEHIND  
THIS WALL!



DOESN'T  
*light*  
BUDGE...

WAIT!  
JUST LIFT  
IT UP A  
LITTLE...  
IT'S ON  
CASTERS...



BUT THE  
OTHER SIDE  
IS JUST  
THE HALL-  
WAY...

BEHIND  
THE  
PART...?

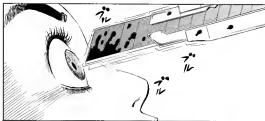


---ALMATA!  
HELP ME  
MOVE  
THIS!



HE'S  
RIGHT...I  
SENSE IT,  
TOO.







7th delivery  
さよならをするために

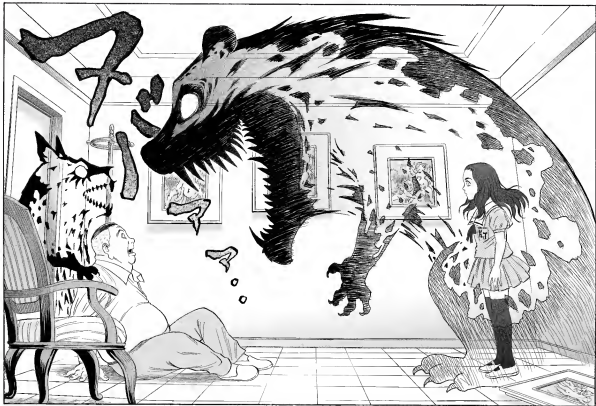
in order to say goodbye



WINNICOTT  
...









CONCEALED DOOR? THIS WAS JUST A TEMPORARY STOREROOM BUILT DURING THE LAST RENOVATION. THERE'S NOTHING IN HERE BUT--











SEVEN BODIES,  
INCLUDING  
YOUR SISTER.  
THERE WERE  
TWO MORE  
FROM THE  
TOKYO AREA...

BETWEEN  
THE BOX  
CUTTER AND  
WHAT THEY  
FOUND IN  
THERE...



THE OTHER FOUR  
WERE FROM AROUND  
THE COUNTRY--SOME  
DISAPPEARED YEARS  
AGO. WE'RE  
CHECKING THEM NOW  
AGAINST VACATIONS  
AND TRIPS HE TOOK...



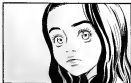
PERHAPS  
HE WILL  
BE. IN  
THE NEXT  
LIFE.



HE  
SHOULD  
BE A  
GOOD  
PERSON  
NOW...

WINNICOTT...  
ATE THE EVIL  
INSIDE THE  
PRINCIPAL'S  
HEART.



















COME TO THINK OF IT, THAT NURSE WE MET WAS THE SAME.



DO YOU THINK IT'S JUST COINCIDENCE?



SASAYAMA... DO YOU LOOK FOR PEOPLE IN SIMILAR SITUATIONS TO SEE IF THEY HAVE A SPECIAL ABL--

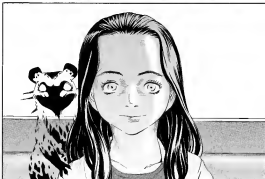
YOU WERE RIGHT THE FIRST TIME.



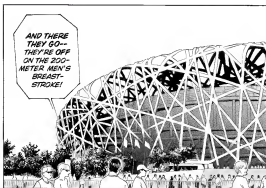
AS FAR AS I KNOW, THERE'S ONE THING THAT MAKINO, KATA, NUMATA, AND I HAVE IN COMMON...

...WE ALL LOST PARENTS AT A YOUNG AGE.











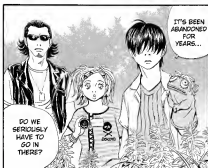
One month later





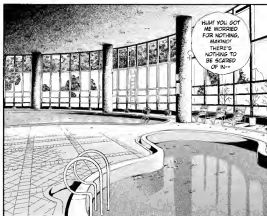
目覚めた時には晴れていた

it was sunny when I woke up















AFTER ABOUT FOUR DAYS TO TWO WEEKS, THE BODY STARTS TO BLOAT FROM GAS, AND RISES TO THE SURFACE... THEN IN ANOTHER WEEK OF DECAY, GOES DOWN FOR THE FINAL TIME.



DEPENDS ON *water temperature*. THE BODY BEGINS TO DECAY AND PRODUCE GAS AFTER A DAY OR SO.

SEE, HERE'S THE *game*. OFTEN, PEOPLE WHO DIE IN WATER SINK WHEN THEIR LUNGS AND G.I. TRACT FILL UP.

THE FIRST POST ABOUT THE DEAD MAN IN THE POOL WAS MADE *eleven weeks* AGO.

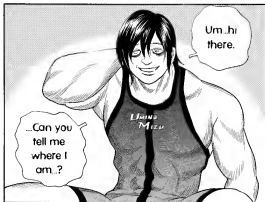


...I GUESS HE IS IN GOOD SHAPE, THEN.

OH...









SO... KIND OF A  
DAY-TRIPPER  
DEAD MAN.  
CASUAL  
CADAVER. DOES  
THAT ABOUT  
COVER IT?

ONCE NIGHT  
FELL, HE GOT  
UP, SPRIGHTLY  
AND BLUFF, AND  
SAID HE FELT  
LIKE PRACTICING  
HIS AUSTRALIAN  
CRAWL.

NOW LET ME GET  
THIS STRAIGHT.  
YOU *THOUGHT* HE  
WAS A CORPSE,  
BUT THEN YOU  
FOUND OUT HE  
WAS TAKING LIFE  
AT A REALLY  
SLOW PACE.

あぶない!

ここで泳いで  
いけません  
千代田仏教大



WELL, SINCE  
HE'S NOT  
REALLY DEAD,  
IT'S NOT LIKE  
I CAN HELP  
YOU CLEAR UP  
THE DETAILS...

SEMI-  
ZOMBIE.

UM, I DON'T  
KNOW ABOUT  
SPRIGHTLY, BUT  
YEAH, HE SAID  
IT'S KIND OF HIS  
ROUTINE--  
SLEEP ALL DAY,  
AND SWIM ALL  
NIGHT.











BECAUSE  
I DON'T  
WANT  
TO.



WHY ME?  
WHY DON'T  
YOU DO IT  
YOURSELF?!

MINATO,  
WILL YOU  
BAG ONE  
UP FOR  
ME...?

OKAY, I  
WANT ONE  
OF THEM  
AS A  
SAMPLE.



MAKING,  
PLEASE  
SHUT THE  
FUXX UP!

EWWW...HOW  
CAN YOU  
TOUCH A  
dead rat?



...OH.



SYMPTOMS  
OF WHAT?

I THOUGHT IT  
MIGHT SHOW  
THE SAME  
SYMPTOMS.



JUST LIKE YOU  
SAID...IT'S RAT  
FUR IS WARM...  
AND ITS LITTLE  
RAT HEA T  
GIVES THE  
OCCASIONAL  
PITTER-PAT.

IT'S  
NOT  
EVEN  
DEAD.









CLOSE ENOUGH, NUMATA... IT'S DOPING. GENETIC DOPING. THE VIRUS REWRITES YOUR GENES.



...IS THAT EVEN POSSIBLE?



AHEM. AHEM! NURTURING, INTUITIVE, TRADITIONALLY SPIRITUAL MALES BACK HERE!

COULD YOU PUT ASIDE THE COLD LOGIC FOR A MOMENT AND EXPLAIN THIS FOR US DOPES??



She's dropping science like chocolate dropped the orange...

UHH...YEAH. I THINK I SAW THAT ON DARK ANGEL.

But then they canceled it to make Buffy.



BUT SAY YOU HAVE A DISEASE CAUSED BY A FAULTY GENE. IF YOU MODIFY A VIRUS IN A LAB, YOU CAN USE IT TO DELIBERATELY INFECT PEOPLE WITH CORRECTED GENES AS A TREATMENT. ANYS ARE IDEAL FOR THIS BECAUSE THEY DON'T THEMSELVES CAUSE ANY DISEASES.

...OKAY, TO KEEP THIS REALLY SIMPLE, VIRUSES INFECT YOUR CELLS AND USE YOUR GENES TO REPRODUCE THEMSELVES, RIGHT?



# 9th delivery

## 天使は踊る angels dance

HMM. THE  
OLD MAN WAS  
RIGHT...HE  
REALLY DOES  
LOOK DEAD,  
FLOATING IN  
THE LAKE  
LIKE THIS...



...HEY,  
WAIT A  
SECOND...











YOU MEAN IT'S  
DESIGNED TO  
DISTRACT FROM  
WHAT THEY'RE  
REALLY DOING...?



I  
REMEMBER  
WHY  
NO ONE  
THINKS  
MY RAISE  
SHOWS  
IT'S A FAKE



BUT THE  
MONEY  
DIDN'T GO  
TO THE SUIT

YES THEY SPENT  
HUNDREDS OF  
MILLIONS OF  
YEN IN A LAB  
TO GET THOSE  
MEALS



WHY DID  
YOU ASK  
ME HERE?



IT'S THE TRUTH.  
YOU CAN GET  
THOSE ATHLETES  
TO SWEAR UP AND  
DOWN IT'S THE SUIT  
THAT'S GIVING  
THEM AN EDGE. AND  
NO TEST FOR  
DRUGS IS GOING TO  
CONTRADICT THAT.



BUT WHAT IF IT'S  
SOMETHING DRUG  
TESTS CAN'T PICK  
UP? SOMETHING  
OUT OF A GENE  
LAB...LIKE THE  
ONE THREE SHELL  
COMPANIES AWAY  
FROM SUPER  
RACER...?



SO MINAMISAKI  
DIDN'T RENEW HIS  
CONTRACT WITH  
YOU GUYS...THAT'S  
BUSINESS. THERE'S  
NO NEED TO CALL  
ME UP WITH NASTY  
RUMORS ABOUT  
OUR PRODUCT.

WELL, I  
THOUGHT  
ABOUT Suing  
YOU, BUT  
MAYBE WE  
CAN SETTLE  
THIS LIKE  
GENTLEMEN.

RUMORS?



I HAVEN'T  
GONE TO  
THEM YET...I  
WANTED TO BE  
ABSOLUTELY  
SURE...



MAYBE YOU  
BETTER COME  
WORK FOR US,  
TOO. BECAUSE  
I DOUBT YOUR  
FIRM IS KEEN  
ON PROMOTING  
NUTTERS.

KID, YOU'RE  
GOING OFF  
THE DEEP  
END HERE.









THE YD CO ME  
BA OK DU RING THE  
DA Y DO TE STS I  
CO ULD HE AR THE  
M TH EY TA LKED  
AB OUT A DRUG TO  
SLIP PRESS TH E  
SLIDE EFF ECTS



BUT ON TV,  
MINAMIZAKI  
WAS  
SWIMMING  
DURING THE  
DAY!



BETTER TO  
STORE YOU  
DREAMS THAN  
KEEP YOUR BODY  
IN THEIR LAB AS  
EVIDENCE, I  
GUESS...



NOT ONLY DID  
THEY WIN ALL  
THOSE MEDALS,  
BUT SINCE THE  
OLYMPICS,  
EVERYONE'S  
SIGNING UP WITH  
SUPER RACER--

HEY...WAIT  
A MINUTE!



...MORE  
PEOPLE  
SHOWING  
THE SAME  
SYMPTOMS  
...?

THIS IS  
SASAKI...



incoming  
TORU  
SASAYAMA

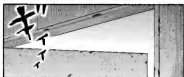
IT'S  
HIM...

















THE SUN'S  
GOING  
DOWN, MR.  
BND.



CRIMES?  
WH-  
WHAT...?



HE CAME BACK  
FROM THE  
DEAD TO MAKE  
YOU CONFESS  
YOUR CRIMES.



...THEN  
THERE'S  
NO NEED  
FOR YOU TO  
WORRY...IS  
THERE...?

OF COURSE,  
IF YOU DON'T  
REALLY KNOW  
WHAT ALL  
THIS IS  
ABOUT...



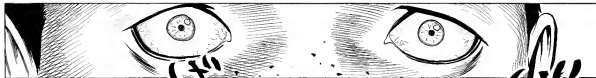
THAT I CAUGHT  
SOME KIDS  
PLAYING  
HAUNTED  
HOUSE? I'M  
GONNA WALK  
RIGHT OUT OF...

...CONFESS  
WHAT?



CON. FISS.  
EN. DO.  
HE. LP.  
THE. SE.  
PEO. PLE.







**I'LL TELL  
THEM!  
I'LL TELL  
THEM  
EVERY-  
THING!**

**WE'VE  
GOT A  
DRUG!  
WE CAN  
CURE  
YOU...**

**KEEP  
AWAY!**











the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

elji otsuka 大塚英志 housui yamazaki 山崎峰水

---

designer KAT LARSON

editor CARL GUSTAV HORN

editorial assistant ANNIE GULLION

publisher MIKE RICHARDSON

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English-language version  
produced by Dark Horse Comics

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# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 11 BY TOSHIFUMI YOSHIDA

*Introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—today in China officially referred to in the Roman alphabet as

hanzi, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Whereas the various dialects of Chinese are written entirely in *hanzi*, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed *hanzi* to become *kanji*, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what *kanji*

are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in Katsuya Terada's *The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the *manyogana* and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji previously used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a kana that took three or four

meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate kana for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with *k*, depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with *s* sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi*/Vol. 11 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi*/Vol. 11 you can see an example on 7.3, with the SU, as the stalker's hand reaches into the bag. In hiragana style it is written す. Note its more cursive appearance compared to other FX. If it had been written in katakana style, it would look like ス.

Unlike the original kanji they were based on, the new kana had only a sound

To see how to use this glossary, take an example from page 8: "8.4 FX: DOSA-SA—sound of bag contents dumping out."

8.4 means the FX is the one on page 8, in panel 4. DOSASA is the sound these kana—ドササ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, like this, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 11 is 9.3's SU—スッ. Note the small ッ mark it has at the end, which stands for the sound "tsu"—in hiragana, such as the previously discussed 7.3, it looks like ツ. The half-size "tsu" seen at the end of FX like this means the sound is the kind that stops or cuts off suddenly; that's why 9.3 is written as SU and not as SUTSU—you don't pronounce the "tsu" when it's used this way.

There are three different ways you may

see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 50.2's KOTO. Another is with an extended line, as in 19.6's KARAAN KOROOON. Still another is by simply repeating a vowel several times, as in 29.3's GOOO. The methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising, but every culture "hears" sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such "mimetic" words, which represent an imagined sound, or even a state of mind, are called *giseigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It's something like describing chatter in English by saying "yadda yadda yadda" instead.

One important last note: all these spoiled-out kana vowels should be pronounced as they are in Japanese: A as ah, I as eee, U as ooh, E as eh, and O as oh.

2.1 As is the author's *métier*, all the chapter titles in *Kurosagi* Vol. 11 are song titles; this time by the folk duo Billy Ban Ban, which was made up of the Sugawara brothers, Takashi and Susumu. The band was formed in 1969 and disbanded in 1978 when Takashi went on to follow a career in announcing and Susumu stayed in



the music trade as a solo artist and composer; they would later reunite in 1984. Billy Ban Ban songs are still featured in TV commercials, a traditionally important form of exposure (as well as money) for musicians in Japan, as commercials flash a title stating the name of the singer and song, much as a music video does.

**3.1 FX: TA TA TA**—tapping on keypad

**3.5 FX: PA**—sound of screen updating. The URL, 0.2chbbs, is of course a play on 2channel; more commonly 2ch, Japan's largest Internet forum (and one of the largest in the world). Note that all the posts are anonymous rather than using a nickname of some sort. Matt Alt (whose occasional podcast series with Patrick Maclias, *Hof Tears of Shame*, is the best double act in otakudom), has expressed the opinion that the Japanese preference for anonymity online has held back the economic potential of the Internet there—yet he acknowledges this preference might be understandable in a society where, in public life, people are squeezed together and must observe sometimes rigid protocol. Investor Joi Ito ventured the opinion to *Wired* magazine that "Japan is an unhappy culture. The people are lonely and depressed, and the Internet is a release valve." These factors are put forth to explain 2ch's reported half-billion page views a month (four for every person in Japan), and its lack of nicks, registration, moderators, or censorship. It was begun in 1999 at, of all places, the University of Central Arkansas, where its founder and still-president, Hiroyuki Nishimura, was an

exchange student. 2ch is not an image board, it is entirely for text comments (although supplementing these with elaborate glyphs made from ASCII art are part of 2ch culture). People post on, and freely start, topic threads for hundreds of different subjects—the menu you see on the left-hand side of the screen includes examples of actual 2ch categories. Note that back in vol. 5, on 113.3, when Yata said that pictures of Makino's cosplay were going to be "all over 2chan," he was referring to a different site than 2ch; rather, he meant 2chan, AKA Futaba Channel (*futaba* means "two leaf," just as *yotsuba* means "four leaf"—like the eponymous manga heroine). 2chan is an image as well as a message board; it was 2chan that inspired the notorious English-language 4chan—being an image board, its culture was more readily translatable than the text-only 2ch. There have in fact been incidents where people announced their intention to commit crimes on 2ch, but, as seen in this story, that sort of posting will cause many other 2ch users to tip off the police. The phrase translated here as "a troll is loose" literally means, "the kitchen is getting crowded," a pun using *chubou*, which means both "kitchen" and "junior-high-school student," i.e., shorthand for a childish and disruptive person. The editor's apologies to any junior-high-school readers who dared Kurosagi's shrink-wrap and parental-advisory sticker.

**7.3 FX: SU**—reaching into bag

**7.4 FX: BIKU**—scared/surprised twitch

**8.1 FX: DA DA DA**—running sound

- 8.2 **FX: ZA ZAA**—cops coming out of hiding
- 8.3 **FX: GA**—grabbing sound
- 8.4 **FX: DOSASA**—sound of bag contents dumping out
- 9.3 **FX: SU**—women slipping away
- 9.5 **FX: BUN**—flinging purse sound
- 9.6 **FX: BA**—purse hitting face
- 10.1 **FX: TATATA**—running sound
- 11.1 **FX: GOGOGO DODO**—distant construction sounds
- 11.2 **FX: GWOOOO**—car driving
- 14.2 **FX: KIII**—car braking
- 14.3 **FX: HAA HAA**—panting
- 14.5 **FX: BATAN**—closing car door
- 15.2 Just as with the mention of Unit 731 and the Rape of Nanking in previous volumes of *Karasagi*, the editor was a little startled to see the imperial family so casually mentioned in a manga. It's not so much that what's being said here is controversial; there is, as might be expected, an educational institution that the children of the imperial family commonly attend—Gakushuin, in Shinjuku (which would, of course, make it part of Sasayama's territory). It's just that there is a so-called "chrysanthemum taboo" in the Japanese media discouraging most discussion of the imperial family, to the extent that even an innocuous remark like this seems rare in manga. Since the war, it has become possible for commoners to attend Gakushuin as well; anime and manga fans may know the name because Hayao Miyazaki is a graduate of Gakushuin University. But the Gakushuin system also contains a kindergarten, elementary school, junior high school,

and high school, meaning that one need never associate with oiks or pkeys throughout one's entire educational career. Only by a supreme exercise of will did the editor refrain from giving the Kadokawa Girls Academy students accents out of Viz's (see note for 53.1.2) "The Posh Street Kids"—boasting about how many "thysands" of "pynds" their tuition is. How much does Gakushuin Elementary cost? Well, first, your child must pass the entrance exam, only forty boys and forty girls are admitted each year. If approved, there is then an entrance fee of 300,000 yen, a yearly institutional upkeep fee of 292,000 yen, a yearly tuition of 720,000 yen, and a school materials and lunch charge of 175,000 yen. As of April 2010, that amounts to about US\$12,700 a year total (plus that cool \$3,220 entrance fee)—which seems a lot to a fellow who came up in the public school system, but is considerably cheaper than some elite primary schools in Manhattan, which can be US\$30,000 a year and up.

- 18.1 **FX: KA**—sound of cane tip hitting ground
- 19.5 **FX: KARAAN KOROOON**—school bells
- 19.6 **FX: GASHA**—contents of bag falling to the floor
- 21.4 **FX: KASHA**—cell being dropped
- 21.6 **FX: SA**—hiding cell phone
- 22.5 **FX: BA**—grabbing bag
- 23.1 **FX: KARAAAN KOROOON**—school bells
- 23.4 **FX: POTSURI**—mumbling sound

- 24.2 FX: KARA—sliding door opening
- 25.1 FX: GUI—lug
- 25.2 FX: BOSO—whispering sound
- 25.3 FX: KURU—turning around
- 26.7 FX: PISHA—sliding door shutting hard
- 27.2 FX: TA TA TA—tap tap tap
- 27.4 FX: PA PA—screen updating
- 28.1 The sign says “Kadokawa Ginza.” Although the Ginza is the famous shopping district in the Chuo ward of Tokyo (as opposed to Shinjuku ward, where this story apparently takes place; Chuo is on Tokyo Bay, whereas Shinjuku’s about two miles inland and to the north-west of Chuo), other retail areas might use “Ginza” generically to suggest its glamour. Note that “Ginza” means “silver mint,” after the locale where silver coins were made in the Tokugawa era; now, of course, it’s where they’re spent.  
A A
- 28.3 FX: BA BA BA—cat scratching
- 29.1 FX: KON KON—knock knock
- 29.2 FX: KYU KYU DO DO DO—sound of ignition turning over and engine starting
- 29.3 FX: GOOO—van speeding off
- 31.1 FX: GYUUUN—speeding van
- 32.1.1 FX: BAKI—breaking sound
- 32.1.2 FX: DOKA—impact sound
- 32.5 The cable below the officer’s left hand is part of his walkie-talkie, but the cable below his right hand is attached to the butt of his service revolver; the other end connects to his belt. Whereas in America there has been some police experimentation with palm-print readers in the grip of a

gun, or other devices to prevent an officer’s gun from being used against him by a criminal, the cable attached to Japanese police pistols is more an extension of Japan’s gun-control philosophy; it is designed to prevent his gun from being stolen away from him by a criminal. The contrast with America, where no criminal would feel the need to rob a cop merely to obtain a handgun, is striking. And yet—despite the impression one might get from hearing how commoners were not allowed to bear swords either, centuries ago—these sort of weapon restrictions haven’t always been the case in Japan. The slogan of the Advertising Museum Tokyo ([admt.jp](http://admt.jp)—it was established in memory of Hideo Yoshida, former president of Dentsu, the 109-year-old marketing firm that exerts tremendous power in the Japanese entertainment industry; anime fans may know them as the former owner of Geneon) is “Advertising is the mirror of society,” and the editor, in visiting there, was astonished to see a Japanese newspaper ad from 1912 on display that pictured a revolver and stated, “You can feel safe and secure in this dangerous world if you have a gun.” This was also once true of another country we do not associate today with handguns, the United Kingdom; George Orwell wrote in 1945 that “One of the advantages of being a child thirty years ago was the lighter-hearted attitude that prevailed towards firearms. Up till not long before the other war [i.e., World War I] you could walk into any bicycle shop and buy a revolver . . .”

- 33.3 FX: PAN PAN PAN—gunshots
- 33.4.1 FX: KAN—bullet hitting van
- 33.4.2 FX: KAN—bullet hitting van
- 33.4.3 FX: BISHI—bullet hitting tire
- 33.5.1 FX: BATA—sound of flat tire flapping
- 33.5.2 FX: BATA—sound of flat tire flapping
- 33.5.3 FX: BATA—sound of flat tire flapping
- 34.1 FX: GYAGYAGYA—tires skidding
- 34.2.1 FX/right: DOKO—impact sound
- 34.2.2 FX/left: MEGYA—crumpling metal sound
- 34.3.1 FX/right: GOTO—car coming to a rest
- 34.3.2 FX/left: SHUUU—sound of escaping steam
- 34.4 FX: HETA—falling to his knees
- 35.1 FX: PII POO PII POO—sound of sirens
- 35.5 FX: KON—cane tip hitting head lightly
- 35.6 In the original Japanese, Chihaya calls Sasayama *ojisā*, which in fact means “uncle,” but shouldn’t be taken to mean he really is her uncle (although, in Kurosagi, who knows?); rather, this reflects the Japanese tradition, particularly among younger people, of referring to older people as if they were a relative of a certain age. For example, referring to a respected older classmate as *onee-sama*, “big sister,” or in this case, to one’s foster parent as “uncle.” In Dark Horse’s *Neon Genesis Evangelion: The Shinji Ikari Raising Project*, Rei Ayanami, while living with Shinji and his parents Gendo and Yui, likewise refers to them as

“Uncle” and “Auntie.” This custom isn’t entirely unknown in American society, of course, where growing up one might call a close family friend “Uncle” or “Aunt,” the difference is that a Japanese kid might address a stranger of that age the same way, and it would be the polite thing to do so.

36.3 FX: GYU—squeeze

38.1 Karatsu is reading the first (and third; see vol. 10’s *Disjecta Membra* note for 34.3; like Grover Cleveland, it ran on two non-consecutive occasions) home of Kurosagi, namely, *Shonen Ace* magazine (today the home of *The Shinji Ikari Raising Project*), even though this particular story you’re reading now ran in the short-lived *Comic Charge*. The meta-ness is, bizarrely, reserved for the back-cover ad, which is a satire of the Toranoana ad described in vol. 7’s *Disjecta Membra*—even our explanation of the meta is meta. Whereas the Toranoana ad features a nine-panel comic starring their “Use Wildroot Cream-Oil, Charlie” mascot, “Toranoana’s Miko-chan,” this version of the ad instead stars “Charge’s Chako-chan.” I do note with interest that the Toranoana ad, which had been running on the back of *Shonen Ace* for years, recently disappeared. A raise in rates, or perhaps the result of being edged out by pressure from better-connected companies? Toranoana is a *doujinshi* chain, after all, whereas recent ads on the back of *Shonen Ace* have been for media releases through Lantis and Happinet, both of which are subsidiaries of Namco Bandai.

38.2 FX: KAKOKO

**KOKO**—keyboard-typing sounds

**38.3 FX: PARA**—flipping page

**39.3 FX: SU**—bending over dose

**40.2 FX: KACHA KACHA**—typing sounds

**40.3** Notice the three tiny swastikas in the lower right corner; these *manji* (see also the note for 164.1 in vol. 6's *Disjuncta Membra*) are also used as the traditional symbol to denote a Buddhist temple on a Japanese map, much as a cross might be used on a British map to mark a church.

**41.4 FX: GACHA**—door opening

**43.1** "Foster Care Facility" sounds semi-innocuous . . . but note the barbed wire.

**44.6 FX: GO**—stump thumping on floor

**46.1 FX: SU**—covering one eye

**46.4 FX: BUN BUN**—shaking head

**47.3 FX: GU**—gripping hand

**48.3.1 FX: KUUU KAAA**—Sasayama snoring

**48.3.2 FX: MOSO**—sitting-up sound

**49.5 FX: JAAAA**—faucet sound

**49.6 FX: KOKU KOKU**—drinking sound

**50.2 FX: KOTO**—setting down glass

**50.7 FX: GOSO**—turning over in bed

**53.1** You may already recognize one or more of these, but the translator notes the cast here is dressed as various famous teachers from manga and/or TV. Numata is cosplaying as perhaps the most famous of them all: Kinpachi Sakamoto from *3-nen B-gumi Kinpachi sensei* (basically, "Kinpachi-sensei of third year's class

B"), often called *Kinpachi sensei* for short. "Third year" in this case refers to the third year of junior high school, which in Japan is the equivalent to the American ninth grade, and class B is the homeroom taught by Kinpachi-sensei, who constantly does his best to help his students out with their problems, whether academic, social, or personal. Koushun Takami, in his original novel version of *Battle Royale* (which the editor was pleased to see on sale at London's Heathrow Airport—cover design by Izumi Evers of JAPRESS, by the way), ruthlessly parodied Kinpachi Sakamoto in the character of "Kinpatsu Sakamochi," who gives the doomed ninth graders their briefing on how the government will require them to slaughter each other. Sasayama is the often-emotional Kenji Takizawa from the 1984–85 Japanese TV series *School Wars* (more recently remade into a 2004 film, *School Wars Hero*), about a former rugby champ who turned a high school full of problem kids around (Takizawa's character is based on the true story of Yoshiharu Yamaguchi, nicknamed "Mr. Crybaby," who led Japan to the rugby title in the Asian Games in 1974; part of the joke here is that Yamaguchi had a magnificent head of 1970s hair. Kurosagi is turning into *The Tough Game*). Makino is the heroine of *Gokusen*, Kumiko Yamaguchi (no relation), a yakuza-family heiress whose dream it is to be a math teacher while still keeping 't gangsta. *Gokusen* was originally a *Josei* manga by Kozueko Morimoto, the manga has not yet been released in English, but the anime based

on it has, from Anime Works (it also ran on Encore WAM). Yata is, of course, Nozomu Itoshiki from the much-acclaimed (it won the Kodansha Manga Award for *shonen* manga, as *Cromartie High School* did before it) social satire *Sayonara, Zetsubousensei*, available in English from Del Rey. Finally, Sasaki is Maya Akutsu from *Jyoushi no kyoshitsu*, "The queen's classroom," a 2005 Japanese live-action TV drama about a teacher who helps her sixth graders out with their problems in much the same way Dr. Lecter helped Clarice Starling out with hers. Karatsu only gets to be a delinquent student; an echo of the fact that the "mug shots" of the characters on the front and back covers of *Kurosagi* change with each volume—except for Karatsu's, which is always the same.

**53.1.2** *The Tough Game*, of course, was a rugby strip in the long-defunct British sports-comics anthology *Tiger* (the Japanese weren't the only people to have a dynamic sports-comics scene in the 1970s), a magazine that Patrick Macias introduced me to—myself having previously only been familiar with *Billy the Fish*, the perennial satire of such old sports strips that runs in my favourite humour ~~comics~~ comics magazine, *Viz* (the one in Newcastle, not the one in San Francisco). The editor, by the way, recently had an entry accepted to *Viz*'s *Profanissurus* column, and couldn't be prouder of the achievement if *Kurosagi* had been nominated for an Eagle Award—which it also just was! The United Kingdom has been very fuckin' nice to us lately, goddamnit, as an American would

say in *Viz*.

- 54.1** **FX: CHUN CHICHICHI**—birds tweeting . . . er, chirping
- 54.4** **FX: BIKU**—scared twitch
- 56.2** **FX: KARAAN KORODN**—school bells
- 56.3** Minamoto no Yoshitsune, who died in 1189 at the age of thirty, had a short but glorious life as a young nobleman of the Kamakura Dynasty (1185–1333), which one of his older brothers, Yoritomo, established. The significance of this event is that it was the start of the famous shogunate system in Japan; that is, government by hereditary families of generals. The specific ruling families would change over the centuries, but the basic system would endure for almost the next seven hundred years, until the founding of modern Japan in the Meiji Restoration of 1867, it was called the "restoration" because it nominally restored what Yoritomo had abolished—government by the emperor through civil servants. Put very simply, the opportunity to establish the shogunate arose because in the mid-twelfth century, there was a succession dispute over the imperial throne, and different rival would-be emperors and their regents tried to use the powerful (and themselves rival) Minamoto and Taira samurai clans to establish their claim. As has frequently been the case in world history, calling in an army to support your leadership often just ends up with the army wondering why it needs you, and before long the Minamoto and Taira clans were fighting directly over national power, the imperial family

shoved to the side. Minamoto no Yoshitsune was instrumental in scoring his family's victory over the Taira clan, yet had a falling out with his elder brother Yoritomo and was eventually commanded to commit seppuku after a military defeat. Despite Yoritomo's victory being a turning point in Japanese history, it is his tragic brother Yoshitsune who became perhaps Japan's greatest folk hero. Ian Buruma's always-recommended 1983 book *Behind the Mask* (he examined Japanese pop culture, including manga, yakuza movies, and roman porno years before academia jumped on the bandwagon—and unlike academia, he included juicy pictures) describes Yoshitsune as “the most famous bishonen in Japanese history . . . Like many bishonen Yoshitsune was raised by an older man, in his case a fatherly monk . . . Monks, one would believe, had a special fondness for taking good care of bishonen.” Buruma notes, as many scholars have, that accounts of Yoshitsune by his contemporaries did not stress his good looks—but legend demands if he was young and tragic, he also must have been beautiful. Although the girls in Yata's class assume Kereelis is making a joke, Buruma mentions that in fact at one point it was said of Yoshitsune in Japanese folklore that he became reincarnated as Genghis Khan—despite the fact Genghis was twenty-seven when Yoshitsune died. In the words of Homer Simpson, “It was the older days!”

**57.2.1 FX: TEE HEE**

**57.2.2 FX: TEE HEE**

**57.2.3 FX: AHAHAHA**

**57.3 FX: GAGA**—chair being slid back

**57.4 FX: MOJI MOJI**—fidgeting sound

**57.6 FX: SU**—picking up pencil case

**58.1 FX: GATA**—getting up quickly

**58.4 FX: DO**—class breaking out in laughter

**58.7 FX: CHIKI CHIKI**—blade getting extended

**60.1 FX: BA**—grabbing for knife

**60.2 FX: ZURU**—slipping on tile

**60.3 FX: KAN**—knife hitting floor

**60.4 FX: ZAKU**—flesh-sliding sound

**61.2 FX: POTA TATA**—sound of blood dripping on to floor

**61.3 FX: NOOOOOOO!**

**62.5 FX: GARA**—sliding door opening

**63.2 FX: TATATA**—running off

**63.4 FX: KARAAN KORON**—school bells

**65.3 FX: FUN**—hmph

**66.3 FX: KI**—glaring sound

**67.1 FX: POMU**—clapping hand

**70.1 FX: BODODOBO**—sound of the Kurosagimobile

**71.4 FX: GACHA**—door opening

**71.6 FX: NU**—poking head out

**75.3 FX: BUTSU BUTSU BUTSU**—mumbling to self

**77.2 FX: SU**—taking out cell phone

**77.3 FX: KACHI KACHI KACHI**—tap tap tapping

**78.1 FX: PAKUN**—shutting cell phone

**81.1 FX: PINPOON PINPOON**—doorbell sound

- 81.3** **FX: KON KON**—knock knock
- 81.4** **FX: KACHA**—door latch opening
- 83.4** **FX: PIPOO PIPOO PIPOO**—siren sounds
- 85.1** The age when a person can be punished for a crime in Japan is fourteen, which might explain why it's also considered perfectly legitimate to pilot a robot at that age. That is, fourteen (it was sixteen as recently as 2000) is the age at which one is legally considered, in having committed a crime, to be a criminal. People who have committed crimes at younger ages, while not considered criminals in the eyes of the law (this story shows, as you might have guessed, that what the public thinks and what the law thinks can be two different things in Japan—just like everywhere else), are certainly still subject to being placed into custody, if the seriousness of the crime warrants it. If security at Chihaya/Mei's foster-care facility as seen in 43–47 seemed relatively light, that's because it is not a "correctional center" or a "reformatory," but what is known in Japan as a "Facility for the Development of Self-Sustaining Capacity," or "Children's Independence Support Center," one of several dozen located throughout the country, in which a child who has committed a serious crime might be placed by a family court. Ironically, the concepts of correction and reform are actually taken seriously at such facilities, and the Japanese Ministry of Justice maintains that 76 percent of children sent there do not commit further crimes. It can be argued that a positive side of Japan's more

paternalistic, senior vs. junior society (i.e., its modified Confucian mores) is that the young are not written off quite as quickly.

- 88.4** **FX: ZA**—footstep
- 88.5** **FX: NI**—smirk
- 88.4** **FX: BA**—lifting up arm to look at watch
- 89.1** **FX: DOSA**—bag falling to ground
- 90.1** **FX: SA**—protectively placing hand over pocket
- 90.5** **FX: SUCHA**—taking out cell phone
- 90.6** **FX: PI PI**—tap tap
- 91.2** **FX: BASHA**—splash
- 92.1** A *sobai* is a spinning back kick; it is also onomatopoeia in Japanese for fast movement
- 92.2** **FX: DOZA**—thud
- 93.3** **FX: DATATATA**—sound of mad dashing
- 96.3** **FX: PIBYU**—squirt
- 96.4** Donald Winnicott (1896–1971) was an English pediatrician and child psychiatrist who believed that his own troubled adolescence was the result of a mother who tried to be "perfect." Winnicott theorized that the attempt of an adult to define and maintain a concept of perfection in her relations with a child is incompatible with the development of that child as an independent human being. Martha Nussbaum at the University of Chicago, author of the recent critique of "projected shame" *Hiding from Humanity*, characterized Winnicott as taking interest in the "love between two imperfect people," and his favoring neither the "perfect mother" nor indeed the "bad mother," but rather



the "good-enough mother" whose lack of total attention or obsession with mothering signals to the child that she is herself an independent human being, in addition to being a mother—encouraging him to become an independent human being, in addition to being a child. Everything gets back to *Evangelion*, of course, and I can't help but see this difference in mothering styles between the quite-flawed Misato and the quasi-divine Yui.

- 99.2 FX: SHAAA—shower sound
- 101.1 FX: TSUU TSUU—busy signal
- 101.2 FX: PAKUN—closing cell phone
- 101.3 FX: KACHARI—hanging up phone
- 104.1.1 FX: PI—whistle chirp
- 104.1.2 FX: PI—whistle chirp
- 104.1.3 FX: PI—whistle chirp
- 105.3 FX: KÖHON—koff
- 106.2 FX: GARA—sliding-door sound
- 107.3 FX: KARAAN KOROON—school bells
- 107.4 FX: GARARA—dumping out desk contents
- 107.5 FX: GATA GATATA—sound of the desk being rattled
- 108.5.1 FX/white: BA—dashing forward
- 108.5.2 FX/middle: DON—bump
- 108.5.3 FX/left: GATA GATAN—girl falling over and knocking aside chairs
- 109.1 FX: TA TA TA—running sound
- 109.3 FX: PI KACHA—alarm chirp, then door being unlocked
- 109.4 FX: BOFOM—door being shut
- 111.2 FX: BURORORO—car sound
- 112.5 FX: GOGOGO—engine sound

112.6 FX: GIKII—braking sound

113.3 FX: GACHA—door opening

114.4-5 Panel 4 shows a close-up on panel 5: the front cover of the nonexistent *Weekly Kadaka(wa)* magazine. As with the screen on 115.1, the subject is young paroled killers, said to be killing again under the protection of the new names they were given in the attempt to help them reform. Chihaya's case is inspired in part by one of the most notorious Japanese crimes of the last decade—what is sometimes called the "Sasebo Slashing," after the city in which it took place, part of the Nagasaki metropolitan area in southwestern Japan. In June of 2004, an eleven-year-old elementary-school girl was convicted of murdering her sixth-grade classmate by slitting her throat with a box cutter during lunch hour. Owing to her juvenile status, the killer's real name has never been officially revealed (although claims as to her name do appear on the Internet), but she became popularly known instead as "Nevada-tan," after a group photo of the class taken before the incident, in which the girl identified as the killer wore a University of Nevada sweatshirt; -tan is a cute-sounding suffix to add to a person's name, a variant on the more familiar -chan. "Nevada-tan" became an international meme for several years, represented as various drawings (and cosplay as same) of a cute girl in a Nevada hoodie, wielding a bloody box cutter. The extreme, as Christian Slater said, always seems to make an impression. Lest one claim, by the way, that it was only the lutz-hungry

youth who made such reactions, Sadakazu Tanigaki, current head of the famously mislabeled Liberal Democratic Party (see vol. 5, 6th-7th Delivery), said at a fundraiser four days after the murder that it showed how times had changed in Japan; cutting someone's throat, claimed Tanigaki, used to be the kind of thing you'd only expect a man to do, whereas a woman traditionally would have struck out by committing arson. Known officially only as "Girl A," the killer was initially placed in a local Nagasaki-area "Children's Independence Support Center," but after a family court ruling in September that she had "failed to develop the skills necessary to interact with others," Girl A was sent to a center in Tochigi Prefecture, 1,000 km away, which the *Japan Times* noted is the only facility in the system authorized to place children in solitary confinement. Girl A is now seventeen years old, and rumors as to her fate or possible release under a new identity are always ready for their next flare-up.

115.4 FX: SU—placing hand on body

118.6 FX: DOPOPOPO—pouring coffee

119.4 FX: DADADADADA—running sound

119.5 FX: BATAN—door closing

120.1 FX: POON—announcement chime

120.4 FX: KATA—getting up

120.5 Note the relative formality of Japanese manners; in America, if a teacher had given a student permission to leave class, and that student had replied "Yes, ma'am," the exchange would have been

considered sufficiently polite for the student to then depart. But Chihaya, once she has opened the door, does not just then proceed to walk out, but, once past the threshold, performs the additional gesture of turning back to face the teacher through the open door, and bowing to her with an "Excuse me" (in Japanese, *shitsurei shimasu*), a bow which Makino returns. You might also observe this kind of parting bow when leaving a business meeting or taking leave of one's host, although perhaps it's not so different in spirit than when Americans make superfluous "Goodbye! Goodbye!" gestures—when, technically, just one good-bye would suffice—so as not to give the impression efficiency will rule in concluding an encounter between two people.

121.4 FX: BADODODO—speed increasing

123.1 FX: DGWOOOO—car speeding

123.2 FX: GYAKYAKYA—tires screeching around a turn

123.3 FX: KI—braking sound

124.1 FX: HYUN HYUN HYUN—sound of pendulum swinging

124.4 FX: CHARI—grasping pendulum

125.1 FX: DOSA—thud

125.2 FX: PACHIN—click

125.3 FX: PAPAA—fluorescent lights coming on

126.2 FX: PASA—putting coat on hook

127.1 FX: GUI—pulling up sleeves

128.2 FX: KACHA—door opening

128.3 FX: GASA—taking out bottle from plastic bag

- 130.2 FX: BIKU—shudder
- 130.3 FX: GUI—yank
- 131.1 FX: ZURURI—dragging-body sound. Observe that the principal took care to minimize forensic evidence by wearing not only gloves, but also bags tied over his shoes and pants legs.
- 132.3 FX: DOSA—thud
- 132.5 FX: DODO—running sound
- 132.6 FX: GA—grab
- 133.2 FX: DOSA—thud
- 133.5 FX: GON—head being slammed down
- 134.1 FX: DOTA BATA DOTA—legs falling
- 134.2 FX: GU—hand tightening around neck
- 134.3 FX: GUGU—getting tighter
- 135.3 FX: ZAKU—blade sinking into arm
- 136.2 FX: POTATA—blood dripping
- 136.5 FX: DOKA—kick
- 136.6 FX: DOKO DOKA—kicking sounds
- 137.1 FX: PINPOON—doorbell
- 137.2 FX: PINPOON  
PINPOON—doorbell
- 137.3 FX: DADADA—running sound
- 137.7 FX: PINPOON—doorbell
- 139.3 FX: GATA—removing painting
- 139.5 FX: DOTATATA—running sounds
- 141.5 FX: HYUN HYUN—pendulum swinging
- 147.1 FX: HYUN HYUN—sound of pendulum swinging
- 147.6 FX: GOTO—clunk of cabinet being moved
- 148.1 FX: ZUZU—scraping of cabinet along floor
- 149.1 FX: BURU BURU BURU—vibration of knife
- 149.4 FX: BA—drawing knife swiftly back
- 149.5 FX: DODON—falling down
- 151.4 FX: NIMA—evil grin
- 153.1 FX: HUBAAA—rearing forward with sudden menace
- 154.1 FX: KOKON—knock knock
- 154.3 FX: GACHA—turning doorknob
- 154.4 FX: GATSU GATSU GA—gobbling sound
- 155.2 FX: BATAN—slamming door
- 155.5 FX: BAN—door bursting open
- 156.1.1 FX: MUJA MUSA—chewing
- 156.1.2 FX: GETSU—cough
- 156.3 FX: DOSA—thud
- 157.2 FX: MOSO—coming to
- 157.4 FX: KA—tap of cane
- 160.6 FX: KARAAN KOROOON—school bells
- 161.3 Although Japan is more famous for its subways and high-speed trains, it is also a great bus-taking culture—not only for mass transit, but interurban and tour journeys. The best-known way for international travelers to get from Tokyo's Narita Airport to the city proper—a thirty-five-mile trip, unusually far for a major urban airport—is not a shuttle van, as might be used in America, but the full-size “Limousine Bus” that goes to major hotels and train stations for 3,000 yen each way (if one is not staying at a major hotel, it’s still often the case that your hotel may be within walking distance of a Limousine Bus stop, so its use is more broad

than might be expected). Another aspect that invests bus culture with a trifle more polish than it has in the U.S. is the tour-bus hostess emblematic of Japanese holidays, who wears a stewardess uniform (it's definitely a stewardess and not a "flight attendant" uniform, if you get my Tokyo drift) and stands at the front of the bus with a microphone, keeping up a nonstop patter of lore on passing sights. Arthur Koestler, of all people, was perhaps the first Westerner to write about the bus-tour-guide phenomenon, in his 1960 reflection on travels in Asia, *The Lotus and the Robot*. Koestler's intention in writing the book was to make his personal argument that forms of "Eastern spirituality" such as Zen and Hinduism (the first entering the West through Beat culture in the 1960s, and the second becoming more prominent among heads and hippies in the 1960s) were not desirable or workable solutions for the problems of Western society; Koestler argued that by this time in history, it was as anachronistic for a Westerner to seek out Asia as a place of spiritual enlightenment as it would be for an Asian to go to America, expecting cowboys and Indians. It is interesting to note that Koestler's description of Japan as "robotland" apparently had nothing to do with robots in Japanese industry or pop culture—to which he makes no reference, as any writer on Japan using the concept of "robots" would today. This aspect was admittedly much lesser known outside Japan in 1960, except perhaps through the export of Japanese tin toys; it was just Koestler's assessment of how

the demands of Japanese society demanded, in Koestler's view, robot-like behavior from human individuals. The book is fascinating from many angles, including to see how language has changed in just fifty years; Koestler quotes psychiatrist Takehisa Hori's belief that "homophobia" was common among Japanese, which meant not what it does today, but fear of other human beings (as in *homo sapiens*)—that is, social anxiety. To Koestler, Japan was at the same time "totusland." At times, he seems to be writing manga reviews: "The first phase of sensuous and sensual delight is the tourist's inevitable reaction to a culture with a surface polish of utterly refined pretty-pretiness . . . and, above all, an atmosphere with an erotic flicker like the crisp sparks from a comb drawn through a woman's hair—a guilt-free eroticism which Europe has not known since antiquity . . . The Japanese way of life contains a challenge to Western man which provokes extreme responses." As a Radiohead fan, I was naturally also delighted by his observation that "Transistor radios have spread in Japan like myxomatosis."

- 163.6 FX: KOSHUU BAFU—sound of pneumatic door closing and making a seal
- 164.2 FX: GWOOOO—bus driving off
- 164.3 FX: WOOO—bus driving off (cont.)
- 165.4 FX: KO KA KO—sound of the cane on ground
- 167.1 FX: KA KO KA—sound of the cane on ground
- 168.2 FX: GOTO GOTOTO

**GOTO**—bus rattling

- 171.4 **FX: DAN**—hand hitting end of pool
- 172.3 **FX: GAZASASA**—tires rolling over a grate and grass
- 172.4 **FX: GO**—booted footstep
- 177.5 **FX: GIIII**—creaky door
- 182.6.1 **FX: BIKU PIKU**—eyelids twitching
- 182.6.2 **FX: NUPAAA**—eyes slowly opening
- 183.2 **FX: MUKUU**—slowly sitting up
- 183.4.1 Ladies and gentlemen, Glenn Danzig.
- 183.4.2 That was a *jooku*, as they say in Japan, but Glenn Danzig is hardcore in more ways than one: he's a fan of Japanese pop culture from way, way back. He was perhaps the first American musician who ever referenced manga or anime; on the cover of the Misfits' *Walk Among Us* he is wearing a handmade T-shirt featuring the Jolly Roger used by Leiji Matsumoto's *Captain Harlock*. This was in March of 1982, mere weeks after the editor himself became an *otaku* after watching . . . *Captain Harlock*. Cool. Danzig has also published manga artists who evoke a sex-horror vibe through his *Verotik* label, including *Dewman* by Go Nagai (in a rather lamentably colored version); the well-known *dōjinshi* artist WING☆BIRD, and Junko Mizuno, who's done variant covers for *Verotik's* *Satanika Tales* #2 and *The Darkest Horror of Moresia*. Former *PULP* editor in chief Alvin Lu once remarked that Danzig's song "Bullet" on *Static Age* sounds like a musical evocation of J. G. Ballard, which is, of

course, perfectly true.

- 184.1 **BASHA BASHA**—swimming splashes.
- 186.2 **FX: BASHA BASHA**—splashing
- 189.3 **FX: ZA**—footstep
- 193.4 **FX: PUKARI**—floating sound
- 195.1 **FX: TSUN TSUN**—Numata prodding with a stick
- 199.3 **FX: GA**—grab
- 199.4 **FX: BU**—jab
- 200.3 **FX: BA**—jumping away
- 200.4 **FX: KAKYAN**—syringe hitting floor
- 201.2 **FX: BACHAN**—splash
- 201.4 **FX: GUI**—boot
- 201.5.1 **FX: SHUBO**—lighter igniting
- 201.5.2 **FX: PUKARI**—floating sound
- 202.5 **FX: JAN JARARA**—ring tone
- 205.3 **FX: PATAN**—cell phone closing
- 205.4 **FX: KO KO**—footsteps
- 205.5 **FX: GIIII**—creaky door
- 207.4 **FX: BIBI**—nipping swimsuit
- 209.2 **FX: DOPON**—sploosh
- 209.5 **FX: BACHA PASHA BACHAN**—sound of multiple people splashing
- 210-211.1 **FX: ZABA BACHA BASHA BACHAN BASHA**—sound of multiple people swimming
- 210-211.3 **FX: BACHA JAPPA BACHA BASHA**—sound of multiple people swimming
- 213.1 **FX: GOGOGO PUWAAN**—construction and traffic sounds

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